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Bibliotheken für den Konzertgebrauch.

KAMMERMUSIK.

Streich-Quartette.

Jede Nummer und Stimme 30 Pf.

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| 601. Schubert, Quartett Nr. 1. Bdur. | 1621. Spohr, Andante. G, aus dem Duett Op. 39 Nr. 2. 4 Viol. (Hermann.) |
| 602. ——— Quartett Nr. 2. Cdur. | 651/52. ——— Solo-Quartett. Hmoll. Op. 61. |
| 603/4. ——— Quartett Nr. 3. Bdur. | ——— Doppelquartett. Dmoll. Op. 65. Siehe Oktette. |
| 605/6. ——— Quartett Nr. 4. Cdur. | 653/55. ——— Quartett Nr. 30. Adur. Op. 132. |
| 607/8. ——— Quartett Nr. 5. Bdur. | 656/57. Street, Quartett. Emoll. Op. 27. |
| 609/10. ——— Quartett Nr. 6. Ddur. | 658/59. Tanéeff, Quartett, Cdur. |
| 611/12. ——— Quartett Nr. 7. Ddur. | 660/62. Taubert, Quartett Nr. 2. Bdur. Op. 93. |
| 613/14. ——— Quartett Nr. 8. Bdur. Op. 168. | 663. ——— Liebesliedchen, aus Op. 134. |
| 615/16. ——— Quartett Nr. 9. Gmoll. | 664/66. Udybe, Quartett. Gdur. Op. 6. |
| 617/18. ——— Quartett Nr. 10. Esdur. Op. 125 Nr. 1. | 667/69. Veit, Quartett Nr. 3. Esdur. Op. 7. |
| 619/20. ——— Quartett Nr. 11. Esdur. Op. 125 Nr. 2. | 670/71. Volckmar, Quartett. Cdur. Op. 58 Nr. 1. |
| 621. ——— Quartett-Satz Nr. 12. Cmoll. | 672/73. ——— Quartett. Gdur. Op. 58 Nr. 2. |
| 622/23. ——— Quartett Nr. 13. Amoll. Op. 29. | 674/75. ——— Quartett. Amoll. Op. 58 Nr. 3. |
| 624/26. ——— Quartett Nr. 14. Dmoll. | 676/79. Volkmann, Quartett Nr. 1. Amoll. Op. 9. |
| 627/30. ——— Quartett Nr. 15. Gdur. Op. 161. | 694. Wagner, Lohengrin. Vorspiel. 4 Violinen. (Hermann.) |
| 631/32. ——— Quartett. Amoll. Op. 29. (Fr. Hermann.) | 695. ——— Elsa vor Gericht. 4 Violinen. (Hermann.) |
| 633/36. ——— Grosses Quartett. Gdur. Op. 161. (Fr. Hermann.) | 696. ——— Gebet. 4 Violinen. (Hermann.) |
| 637/39. ——— Grosses Quartett. (Nachgelassenes Werk.) Dmoll. (Fr. Hermann.) | 697. ——— Zug der Frauen z. Münster. 4 Viol. (Hermann.) |
| 640. ——— Erster Satz aus der Sonate Op. 42. (Streich- quartettsätze Nr. 1, bearbeitet von Hermann.) | 698. ——— Einleitung zum 3. Akt. 4 Viol. (Hermann.) |
| 641/42. Schumann, Kinderszenen. (Schröder.) Op. 15. | 699. ——— Brautchor. 4 Violinen. (Hermann.) |
| 643/44. ——— Quartett. Amoll. Op. 41 Nr. 1. | 700. ——— Feierliches Stück nach dem Zuge zum Münster. 4 Violoncelle. (Fr. Grützmacher.) |
| 645/46. ——— Quartett. Fdur. Op. 41 Nr. 2. | 680. Weber, Allegro appassionato aus der Sonate Op. 24. (Streichquartettsätze Nr. 3, bearb. von Hermann.) |
| 647/48. ——— Quartett. Adur. Op. 41 Nr. 3. | 681/83. Wichmann, Quartett. Emoll. Op. 12. |
| 1620. ——— Rufung der Alpenfee aus Manfred. G. (4 Viol.) (Hermann.) | 684/86. Wilm, v., Quartett Nr. 1. Cmoll. Op. 4. |
| 649/50. Schuppan, Quartett. Fdur. Op. 5. | 687/90. Wolfrum, Quartett (Im Frühjahr). Adur. Op. 13. |

Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncell.

Eigentum der Verleger für alle Länder.

Breitkopf & Härtel,
Leipzig, Brüssel, London, New York.

QUARTETT.

Violino I.

Moderato. Dr. W. Volckmar, Op. 58. Nr. 3.

The musical score for Violino I is written in treble clef with a 2/4 time signature. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score consists of 10 staves. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *dolce* (dolce). A first ending bracket is present in the third staff. The piece concludes with a final cadence on the tenth staff.

Violino I.

This musical score is for the piece "The Swan" by Charles Ives, originally from his "Mistaken Identity" suite. It is a single-melody piece, often performed on a grand staff with the right hand playing the melody and the left hand providing a simple harmonic accompaniment. The score is written in G major and 4/4 time. It begins with a piano introduction marked *pp* (pianissimo). The main melody is characterized by its simplicity and the use of natural harmonics, which are indicated by the natural signs on the notes. The score includes various dynamic markings such as *pp*, *mf* (mezzo-forte), and *p* (piano). There are also articulations like slurs and accents. The piece concludes with a final cadence marked *f* (forte).

Violino I.

Violino I musical score, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegretto*. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and articulation marks. The first measure starts with a *mf* (mezzo-forte) dynamic. The second measure has a first ending bracket. The third measure has a *f* (forte) dynamic. The fourth measure has a *ff* dynamic. The fifth measure has a *mf* dynamic. The sixth measure has a *p* (piano) dynamic. The seventh measure has a *dolce* (dolce) marking. The eighth measure has a *dolce* marking. The ninth measure has a *pizz.* (pizzicato) marking. The tenth measure has a *pp* dynamic. The eleventh measure has a *pp* dynamic. The twelfth measure has a *pp* dynamic. The thirteenth measure has a *pp* dynamic. The fourteenth measure has a *pp* dynamic. The fifteenth measure has a *pp* dynamic. The sixteenth measure has a *pp* dynamic.

Allegretto.

Violino I musical score, measures 17-24. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegretto*. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and articulation marks. The first measure starts with a *dolce* (dolce) marking. The second measure has a *dolce* marking. The third measure has a *dolce* marking. The fourth measure has a *dolce* marking. The fifth measure has a *dolce* marking. The sixth measure has a *dolce* marking. The seventh measure has a *dolce* marking. The eighth measure has a *dolce* marking. The ninth measure has a *dolce* marking. The tenth measure has a *dolce* marking. The eleventh measure has a *dolce* marking. The twelfth measure has a *dolce* marking. The thirteenth measure has a *dolce* marking. The fourteenth measure has a *dolce* marking. The fifteenth measure has a *dolce* marking. The sixteenth measure has a *dolce* marking.

Violino I.

TRIO.

Allegro molto.

Musical score for Violino I, Trio section, Allegro molto. The score consists of 13 staves of music in 3/8 time. The key signature has one sharp (F#). The music features various dynamics including *mf*, *p*, *f*, and *dolce*. The piece concludes with a double bar line and a final fermata.

K. M. 674/75.

Violino I.

Adagio.

p

calando

dolce

p

calando

pp

FINALE.

Allegro molto.

f

p

f

Violino I.

7

Musical score for Violino I, page 7. The score consists of 13 staves of music in G major, 4/4 time. The dynamics and markings are as follows:

- Staff 1: *pp*, *p*, *mf*, *p*
- Staff 2: *mf*, *1*
- Staff 3: *pp*, *mf*
- Staff 4: *f*, *1*
- Staff 5: *1*, *f*
- Staff 6: *1*, *f*
- Staff 7: *pp*, *pp*
- Staff 8: *mf*, *pp*, *mf*, *pp*, *mf*
- Staff 9: *pp*, *mf*, *f*
- Staff 10: *ff*
- Staff 11: *p*, *pp*

The score concludes with a double bar line. The key signature is G major (one sharp), and the time signature is 4/4.